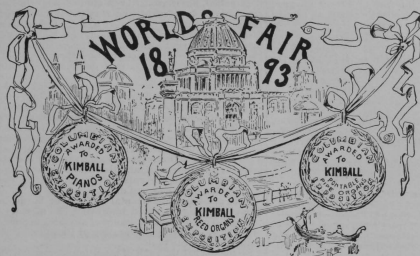


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A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published

which do not suit good teachers. Such teachers will find this book just what they want.

Jeon Lasalle is not to return to this country next season, and, with perhaps one exception, he will not be likely to undertake other operatic engagements. One of his objects in coming to the United States this year, according to the *Star*, was to make certain business arrangements for the sale of cement which he manufactures near Paris. During the year of his retirement from the stage he devoted most of his time to the management of this business, and he expects to return to it when he goes back to France. His manufactures are situated about an hour's ride from Paris. Lasalle has always been noted as a man of excellent business instincts, and as soon as he had become prosperous he made a number of fortunate investments in Paris real estate. In addition, he inherited a comfortable fortune. He has been asked by Mme. Cosima Wagner to sing at Bayreuth, and he thinks now that in the year intervening before the festival at which he wants to sing he will be able to learn in German the parts in which he may appear. He regards this as the most satisfactory way of bringing his career to a close. Lasalle has never received in this country the appreciation to which he was accustomed in Europe, and this may be in a measure responsible for his present determination not to come back.

### COLORADO AND THE WEST.

Through Train Service Via The Missouri Pacific Railway from St. Louis to Pueblo, Colorado Springs and Denver. See Company's representatives for full particulars, tickets, maps, time tables and descriptive literature, or address H. C. Townsend, General Passenger Agent, St. Louis.

Attention has been called to the strange coincidence in the names of those connected with the Opera Company who have filed this season. The letter "s" proving, it would seem, quite as fatal as the number 13, the following names all having that termination: Mme. Klafsky, Henry Abbey, William Steinway (President of the Stock Company), Gotay (Jean de Reszke's valet), and Castlemary.

How beautiful a period in a young artist's life is that when, untroubled by thought of time or fame, he lives for his ideal only, willing to sacrifice everything to his art, treating the smallest details with the closest industry.—*Schumann*.

Music is never stationary: successive forms and styles are only like so many resting-places—like tents pitched and taken down again on the road to the ideal.—*Franz List*.

Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beautiful picture.—*Goethe*.

Crystal Water has taken a widespread hold upon the drinking public, and it augurs well for the public health that this is so, for nothing is as dangerous as impure water. Filters and such means may clarify water, but absolute purity is found only in Crystal Water, which is now, fortunately, to be had at any grocer's or druggist's. This water is made at Channing and Franklin aces. For the Crystal Water Co., who also make such healthful summer drinks as Crystal Ginger Ale, the finest and most aromatic ginger ale in the world; Chrysalite, the most delicious and sparkling of mineral waters, splendid at meals, and put up in quart or pint cases; Crystal Liltia, both still and sparkling; and Crystal Seltzer and Vichy.

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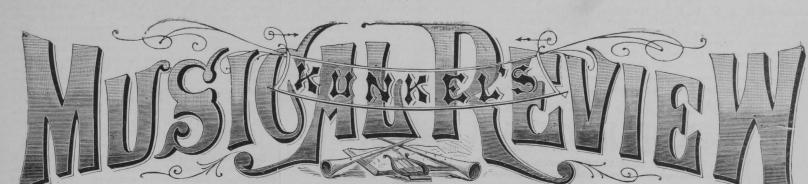
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April, 1897.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 20—No. 4.

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### A WORTHY HISTORY OF ST. LOUIS.

What promises to be a work of great importance to St. Louisans is now in course of preparation by Mr. John Devoey of New York.

The work in question will be a complete, accurate and impartial History of St. Louis, and will be of permanent value to the general reader, to the student of history, and to the library. It will be gotten up in the best style of the printer's art, and magnificently illustrated throughout. The portraits themselves will be copperplate works of the highest order. No expense will be spared to make this a monumental work.

Mr. John Devoey's histories of Buffalo and Rochester have received the highest endorsements of hundreds of the leading lights of the East. The following are a few:

From the Bishop of Western New York.

BUFFALO, N. Y., June 12, 1896.

Mr. John Devoey—Dear Sir: Your important work surpasses all my expectations and is an heirloom for the Twentieth Century. A beautiful book illustrating the beautiful city which I have known since 1866, and in which I have lived amid many blessings for more than one and thirty years.

Yours Respectfully, A. CLEVELAND COXE,  
Bishop of Western New York.

From the Hon. Peter A. Porter.

NIAGARA FALLS, N. Y., June 12, 1896.

John Devoey—Dear Sir: You ought to feel very proud of the successful result of your work on your new book, Buffalo and Niagara Falls. Typographically, really, topographically and historically it is a credit to you. Sincerely Yours, PETER A. PORTER.

### WHY GRAND OPERA IS DEAD.

He who has been called upon to give up three hard iron dollars for the privilage of seeing grand opera, has been wont to remark that it comes high. It takes a long hard roll and a clear conscience, says the *Chicago Sunday Chronicle*, to justify the expenditure of such a sum for a single seat to see to a single performance, even when the artist in the world and the most elaborate production are guar-

anteed. In fact, the man who can and does pay such a price wonders why he does it and if he gets the worth of his money. Yet the chances are that he never thought about the expense that same grand opera is to the man who puts it on.

Men are accustomed to seeing road companies play to fair business in one of the smaller theatres with the top price only \$1.50 and make money. When a company comes to the Auditorium then and has advantage of its enormous seating capacity, the average citizen is unable to see how loss can happen to the manager who plays to the usual prices. But this can be done, and that right easily, as the manager of the company which has been singing for the past three weeks can testify, if so disposed. It costs a small mint of money to put on grand opera on the scale of the Grand productions, as will be seen by the following figures:

In the first place, there are three artists in that company who have more than a mere salary interest in its success. These are the two De Roskows and Mme. Calve. They are the whole thing so far as stars go. The big Poles have a guarantee of \$800 a night for their services and a certain percentage of the net receipts, which swells their nightly earnings to something like \$2,500 each. Mme. Calve works on a similar basis, and it is safe to say she gets as much as either of the brothers. Then, when one considers the salaries of Lassalle, Plancon, Bispo, and the rest of the lot, for the services of the chorus, orchestra and host of officers who must be paid, one can see where a pile of money could go and leave little trace of its disappearance.

Now, across over, the average opera company makes like \$26,000 a week to run that show. That means six performances, for no night performance is given on matinee days. That means that the average of nearly \$4,500 a night actual cost. This does not account for the percentage of the principals who get a percentage, but merely their guarantees. This is a whole lot of money for amusement. Of course, if Mr. Grau could seat the entire Auditorium at \$2 a seat he would make money, even with such an expensive cast, but he would need all this to do it. The figures given are his own, and if I could see his way clear to make money for less he doubtless would give it a trial.

Now, in the present season of grand opera, many things have contributed to make the percentage of the artists' brothers and sisters very small. In the first place, the average receipts of the performances have not exceeded the amount necessary to make even money. There was one performance which was sufficient to pay for two, but these incidents have been scarce. The matinee a week ago yesterday paid the management some \$11,000, but that is the top figure of the engagement so far. With the night performances averaging less than the expenses, one can see that the season could not be called a financial success.

#### NEED FIFTY THOUSAND DOLLARS A WEEK.

In order to be in comfortable circumstances, according to the manager's figures, \$50,000 a week should be turned from the people's pockets to those of the company's treasurer. Of course, he stands as much more as the house and the people can, but that much would make things fairly satisfactory. The figures of the management are, however, not to be put on his opera with all the attention to detail necessary in such work, but it would not take the most energetic and ambitious man long to weary of such returns for his labors and anxieties.

The foregoing is the story of what it costs to put on grand opera. This is necessarily a cursory statement, of course, for the exact figures are unobtainable, but it is accurate enough to show why \$4 a seat is the ruling price for the main floor. He who would see grand opera, then, would do well to consider what the management is undertaking to give to him. The prices fixed are practically necessary to the management a fair return on its investment.

#### CITY NOTES.

**Miss Mahan**, who has one of the coziest music studios in the city, at the Conservatorium, 3631 Olive street, will give a special course of 10 lessons in the Elements of Thorough Bass and Harmony. Those wishing to take the course may apply to Miss Mahan at the Conservatorium.

**E. R. Kroeger** gave his third piano recital of the season at the Y. M. C. A. Hall on the 18th ult., presenting numbers by Schumann, Mendelssohn, Tchaikowsky, Silas and Verdi. The concert was well attended and the numbers thoroughly enjoyed.

**Eugenia Williamson, B. E.**, and some of her advanced pupils in Elocution and Delsarte Physical Culture, will give the Septieme Soiree, at Pickwick Theatre, Tuesday evening, the 13th inst., at 8 o'clock. An entire new program will be given, including Delsarte Attitudes, Readings, Recitations, Vocal and Instrumental Music, and "A Marble Dream," in which some of the well-known statuary will be represented. No reserved seats. Tickets are 50 cents, and can be procured at the Theatre.

**Miss Nellie Paulding**, of 3038 Lucas ave., and members of her class, assisted by Carl Steinkühler, violin, and Albert Edlroek, soprano, gave a very enjoyable piano recital at the Missouri Baptist Sanitarium, on the 18th ult.

**William D. Armstrong**, of Alton, gave a musicale at Monticello Seminary, Godfrey, Ill., in which he was assisted by Miss Lila L. Hackett, violinist, and Miss Agnes M. Gray, violinist. A splendid programme was presented, which included some classical organ selections by W. Armstrong. The numbers were thoroughly appreciated by all present.

**A son** of Rubinstein will soon make his debut as a tenor in Italy in an opera written especially for him by Mascagni.

It is probably not generally known that a son of the great pianist, Muzio Clementi, is still living. This is the Rev. V. Clementi, settled as a clergyman in Peterboro', Ontario, Canada.

The St. Cecilia Society in Rome is preparing to give, shortly, a series of concerts of sacred choral music, chiefly drawn from the great works of the Flemish classicists, which are not at all well known by the Italian public.

**Mr. Arthur Sullivan's "Mikado,"** not content with its triumphant tour through Germany, as well as its absolute conquest of English-speaking people, is to be produced in Italy in the language of that country. Sig. Carozzi, of Milan, is to receive the right to perform it throughout Italy for the next five years.


Since he left the United States, Dr. Dvorak seems to have dropped the negro element, which he once declared to be so characteristic of American national music, and has reverted to his earlier style. There is, however, comparatively little of the national flavour in the new String Quartet in A flat, Op. 105, produced for the first time in London by Mr. Gompertz at Queen's Hall on the 29th ult., and that little is in the opening movement, a preliminary *adagio*, followed by a first *allegro*, in which traces of the Slavonic style are observable. The second movement is, however, entirely of the folk-dance type, and that the quartet will chiefly be recited. It is a lovely air, with a series of variations, cleverly constructed and interesting from first to last. The slow movement is also almost equal to Dvorak's best; while in the *fugue*, at any rate at first hearing, there seems to be a faint reminiscence of the first of this admirable addition to the chamber concert repertory by Messrs. Gompertz, Inwards, Krueger and Ould, who have likewise been the authors of a "posthumous" Quartet in A minor, Op. 132.

## NEW REMEDIES AND APPLIANCES.

Belecher Hyde, A. M., M. D., of Brooklyn, N. Y., writes: "Antikamnia is an American product, and conspicuous on this account and because of the immense popularity which it has achieved. The literature is voluminous, and clinical reports from prominent medical men, with society proceedings and

editorial references, attest its value in actual practice in an endless variety of diseases and symptomatic affections. The fact stands incontrovertible that antikamnia has proven an excellent and reliable remedy, and when a physician is satisfied with the effects achieved he usually holds fast to the product. Antikamnia is one of the certainties of medicine. This is the secret and mainspring of its success."

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SIXTH, OLIVE AND LOCUST.

The following from Wm. Hy. Griffith, M.D., L.R.C.P. Edin., L.F.P.S. Glas., who writes from London, England, July 24th, 1896, will also be of interest in this connection: "I consider antikamnia the best treatment for dysmenorrhea. The lady to whom I am giving the antikamnia has never been free from pain at the periods. She was always obliged to take to her bed for the first day, but since taking the antikamnia she has been perfectly free from pain. She is twenty-eight years old, and since she was sixteen her mother has tried everything for her. I shall always prescribe the antikamnia tablets in cases of spasmodic dysmenorrhea. Two five-grain tablets, crushed, taken every two hours until eight are taken, invariably give the desired relief."

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# TARANTELLA.

3

The Fisher Maidens of Procida.

Presto.  $\text{♩} = 96$ .

J. Raff.

Giacoso.

Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Pedal markings are indicated by "Ped." and asterisks. The piece concludes with a double bar line and a repeat sign.

System 1: Treble and Bass clef. Dynamics: *mf*. Pedal markings: Ped. \*, Ped. \*.

System 2: Treble and Bass clef. Dynamics: *mf*. Pedal markings: Ped. \*, Ped. \*.

System 3: Treble and Bass clef. Dynamics: *f*. Pedal markings: Ped. \*, Ped. \*, Ped. \*, Ped. \*.

System 4: Treble and Bass clef. Dynamics: *f*. Pedal markings: Ped. \*, Ped. \*, Ped. \*.

System 5: Treble and Bass clef. Dynamics: *f*. Pedal markings: Ped. \*, Ped. \*.

System 6: Treble and Bass clef. Dynamics: *f*. Pedal markings: Ped. \*, Ped. \*.

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line. It consists of five systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "p".

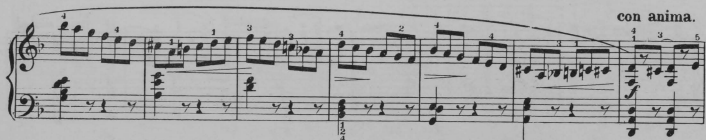
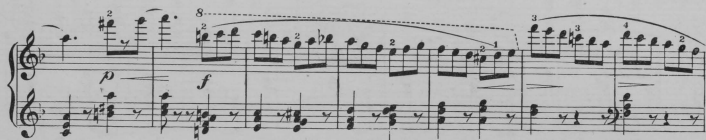
This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation is highly detailed, featuring numerous chords, arpeggios, and melodic lines. Key markings include:

- 8-measure rests:** Indicated by a large '8' at the beginning of the first, second, third, fourth, and seventh systems.
- Pedal markings:** 'Ped.' is written below the bass staff at the start of measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 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1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221, 4223, 4225, 4227, 4229, 4231, 4

Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *ff*, *mf*, and *p*. Pedal markings (*Ped.*) are present throughout. The piece concludes with a double bar line and a final key signature change to D major.

Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, *p*, and *sp*. Pedal markings are present at the end of several phrases. The piece concludes with a double bar line and the number 1425 - 7.





con anima.



# QUEEN OF THE BALL.

POLKA BRILLANTE.

Tempo di Polka ♩ - 138.

Fritz Spindler Op. 111.

*Giacoso.*

*f* *Ped.* *dim.*

*f* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*p* *Ped.* *Ped.* *Ped.*

*p* *f* *dim.*

*pp* *f* *p* *Ped.* *Ped.* *Ped.*

*Ped.* *ff* *Ped.* *ff* *Ped.* *ff* *Ped.* *ff*

2<sup>nd</sup> time.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano (p) and a forte (f) section. The score is written for a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The piano section is marked with a "p" and the forte section with an "f". The score is divided into measures by bar lines. The first measure of the piano section is marked with a "p" and the first measure of the forte section is marked with an "f". The score is written in a standard musical notation style.

[illegible]

4

The musical score consists of six systems of staves. The first system begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a melodic line in the right hand with various fingerings (1, 2, 3, 4, 5) and a bass line. Dynamics include *f* (forte) and *dim.* (diminuendo). Pedal markings are present. The second system continues the piece with similar notation, including *f* and *ped.* markings. The third system shows a continuation of the melodic and harmonic development. The fourth system includes a *dim.* marking and a *pp* (pianissimo) dynamic. The fifth system features a *f* dynamic and a *ped.* marking. The sixth system concludes with an *accelerando.* marking and a *pp* dynamic. The page is numbered 1437 - 4 at the bottom.

*f* *dim.* *ped.* *f* *ped.* *f* *ped.* *dim.* *pp* *f* *ped.* *accelerando.* *pp*

1437 - 4

1487-4

# ROBIN RED BREAST.

3

WALTZ.

Notes marked with an arrow must be struck from the wrist.

Lively.  $\text{♩} = 80$ .

CARL SIDUS.

The musical score is a piano accompaniment for a waltz titled "Robin Red Breast" by Carl Sidus. It is written in 3/4 time, key of C major, and is marked "Lively.  $\text{♩} = 80$ ". The score consists of six systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, featuring various note values, slurs, and fingerings. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The first system is marked "p" (piano) and "p (Key of C)". The second system is marked "p". The third system is marked "p" and "p (Key of G)". The fourth system is marked "p". The fifth system is marked "p". The sixth system is marked "p". The score ends with a double bar line.



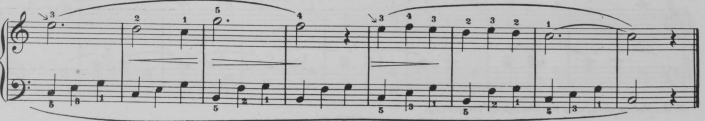
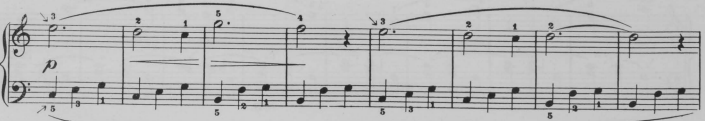
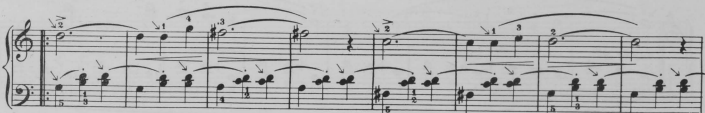
(Key of F)

N. B.

(Key of B $\flat$ )

N. B.

N. B.. Notice carefully the change of fingering.



# THE LITTLE TRUMPETER.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. ♩. 100.

(Key of F)

(Key of C)

1654.3

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**Giocoso. (Lively.)** ♩ - 144.

**Jean Paul.**

Giocoso. (Lively.) ♩ = 144. Jean Paul.

Primo.

Secondo.

*f* *f* *f* *f* *f* *f*

*ff* *ff* *ff* *ff* *ff* *ff*

*cres.* *cres.* *cres.* *cres.* *cres.* *cres.*

*mf* *mf* *mf* *mf* *mf* *mf*

*ff* *ff* *ff* *ff* *ff* *ff*



# THE JOLLY BLACKSMITHS.

3

Caprice Caracteristique.

Jean Paul.

Giocoso. (Lively)  $\text{♩} = 144$ .

Primo.

8

*f*  
Secondo.

*mf*  
*f*  
Ped.

8

*cres.*  
*mf*  
*f*  
Ped.

1 2

*fz*  
*cres.*  
*mf*  
*f*  
Ped.

Secondo.

The image displays a page of musical notation, likely for a piano. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, mf, ff, cresc., sfz). Pedal markings (Ped.) and asterisks (\*) are used throughout. The piece concludes with a double bar line and a final chord.

Primo.

5

*mf* *f* *sf*

Ped. Ped. Ped. Ped. Ped. Ped.

*sf* *f*

Ped. Ped. Ped. Ped. Ped. Ped.

*sf* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

*sf* *cresc.* *f*

Ped. Ped. Ped. Ped. Ped.

*sf* *f*

Ped. Ped. Ped. Ped. Ped.

6 CHORUS. It is optional with the performers to sing this chorus or not. When performed at exhibitions this chorus will produce great effect if sung by the entire vocal class. *Secondo.*

Up, men, and strike! While the heated iron glows. Up, men, and strike, Strong and honest

*ff* Trombone Solo. *ff*

blows! Keep time, time, time, All in joy-ful chorus sing, Keep time, time, time,

Make the anvils ring. Cares fly like sparks 'Neath the hammer's ring-ing stroke,

Sing gay as larks And let oth-ers croak! Strike strike for toil

Makes the jol-ly blacksmith free, Sing, sing, for toil Is the life of glee.

*cres.* *ffz*

*Ped.* *ff* *cres.* *ffz*

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the first staff of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features a series of chords in the right hand and single notes in the left hand. There are seven measures in total, each followed by a 'Ped.' (pedal) instruction and a star symbol.

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the second staff of music. It continues the musical piece with similar chordal textures. There are seven measures, each followed by a 'Ped.' instruction and a star symbol.

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the third staff of music. It includes some dynamic markings like 'ff' and 'fz'. There are seven measures, each followed by a 'Ped.' instruction and a star symbol.

8

or thus.

This system contains the fourth staff of music, which is an alternative phrasing. It starts with a treble clef and a key signature of two flats. There are two measures, each followed by a 'Ped.' instruction and a star symbol.

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the fifth staff of music. It continues the musical piece with similar chordal textures. There are seven measures, each followed by a 'Ped.' instruction and a star symbol.

8

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

This system contains the sixth staff of music. It includes some dynamic markings like 'ff' and 'fz'. There are seven measures, each followed by a 'Ped.' instruction and a star symbol.

Ped. \*

Ped. \* ff Ped. \* Ped. \*

Up, men, and strike! While the heated

Ped. \* ff Ped. \* Ped. \* Ped. \*

ir - on glows Up, men, and strike, Strong and honest blows! Keep time, time, time,

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

All in joy-ful chorus sing, Keep time, time, time, Make the anvils ring.

Ped. \* Ped. \* ff Ped. \*



8.

*p*

or thus.

Ped. \*

8.

Ped. \* Ped. \* Ped. \* Ped. \*

8.

*fz*

Ped. \* Ped. \* Ped. \* Ped. \*

8.

2

Ped. \* Ped. \* Ped. \* Ped. \*

8.

2

Ped. \* Ped. \* Ped. \* Ped. \*

8.

2 3

Ped. \* Ped. \* Ped. \* Ped. \*

355 - 12

**Secondo.**

*Primo.*

The musical score for the first part of the piece is written for piano. It features a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a forte (f) dynamic. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The first measure is marked with a '1' above the treble staff, indicating the first ending. The second measure is marked with a '2' above the treble staff, indicating the second ending. The third measure is marked with a '3' above the treble staff, indicating the third ending. The fourth measure is marked with a '4' above the treble staff, indicating the fourth ending. The score concludes with a double bar line.

The musical score is for a piano and voice piece. The piano part begins with a lark song melody in the right hand, characterized by a series of eighth notes and a descending line. The left hand provides a bass line with chords and single notes. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano), and a *Ped.* (pedal) instruction. The voice part enters with the lyrics "The lark is singing in the meadow". The score is written in a key with one flat (B-flat) and a 2/4 time signature.

Musical score for "The Song of the Lark" by George Gershwin. The score is in 3/4 time, key of B-flat major (two flats), and consists of 12 measures. The notation is for piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes dynamic markings: *cres.* (crescendo) at measure 1, *ffz* (fortissimo) at measure 5, and *p* (piano) at measure 9. There are also performance instructions: *Ped.* (pedal) at measures 2, 4, 6, 8, 10, and 12. The score is marked with asterisks (\*) at measures 1, 3, 5, 7, 9, and 11. The tempo is marked *Allegretto* at the beginning.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a piano and includes a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The tempo is marked "mod." (moderato). The key signature is one sharp (F#). The score includes various musical notations such as chords, single notes, rests, and dynamic markings like "mod." and "fz". Pedal points are indicated by "Ped." with a star symbol. The score is for a piano and includes a vocal line and a piano accompaniment. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The tempo is marked "mod." (moderato). The key signature is one sharp (F#). The score includes various musical notations such as chords, single notes, rests, and dynamic markings like "mod." and "fz". Pedal points are indicated by "Ped." with a star symbol.

Primo.

11

8.

*f*

Secondo.

*sfz*

*sfz*

*sfz*

*cres.*

Ped.

8.

*f*

*sfz*

*sfz*

*cres.*

Ped.

8.

*sfz*

*sfz*

*mf*

*sfz*

Ped.

*sfz*

*sfz*

*sfz*

Ped.

## Secondo.

Musical score for the second system, featuring piano and bass staves. The score includes various musical notations such as dynamics (*mf*, *fz*, *f*, *ff*, *cres.*), articulation (accents, slurs), and performance instructions (Ped.,  $\star$ ). The score is divided into five systems of music.

System 1: Bass staff, *mf* dynamics, Ped. and  $\star$  markings.

System 2: Bass staff, *fz*, *f*, *ff* dynamics, Ped. and  $\star$  markings.

System 3: Bass staff, *ff*, *f*, *cres.* dynamics, Ped. and  $\star$  markings.

System 4: Bass staff, *ff*, *f*, *ff*, *cres.* dynamics, Ped. and  $\star$  markings.

System 5: Treble and Bass staves, *fz*, *f*, *ff*, *cres.* dynamics, Ped. and  $\star$  markings.

8

First system of music. Treble and bass staves. Treble staff has notes with fingerings 2, 3, 5, 1, 3, 1, 5, 2, 2, 3, 3, 1, 3, 5, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *f*.

8

Second system of music. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *fz*, *f*, and *ff*.

8

Third system of music. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *fz*, *cres.*, and *f*.

8

Fourth system of music. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *fz*, *cres.*, and *f*.

8

Fifth system of music. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass staff has notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Pedal points are marked with 'Ped.' and a star symbol. Dynamics include *fz*, *ff*, and *fz*.

# COME HOME, SWEETHEART.

(LIEBCHEN KOMM HEIM.)

Words by Mrs. N. K. Elliott.

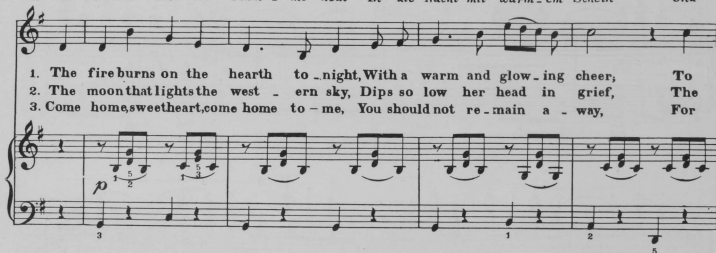
Translation by H. Hartmann.

Music by Charles Kunkel.

Moderato. ♩ = 112.



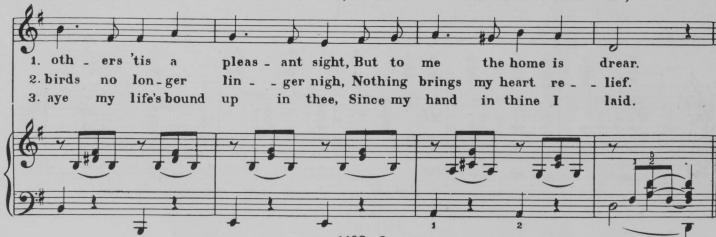
3. Komm heim, mein Lieb', komm doch zu-rück, Nimmer solst du hin - fort geh'n, Denn  
 2. Der Mond, der fern im Wes - ten steigt, Hüllt sein Haupt in Gram - es Flor, Des  
 1. Vom Her - de loht die Flam - me heut' In die Nacht mit warm - em Schein Und



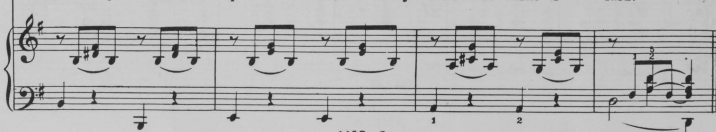
1. The fire burns on the hearth to - night, With a warm and glow - ing cheer, To  
 2. The moon that lights the west - ern sky, Dips so low her head in grief, The  
 3. Come home, sweetheart, come home to - me, You should not re - main a - way, For



3. ach, nur du be - dingst mein Glück Seit ich dich zu - erst ge - sch'n,  
 2. Vög - leins sü - sse Wei - se schweigt Und mein Herz zieht nichts em - por,  
 1. manch - er sich des An - blicks freut, A - ber mir schafft's Schmerz und Pein,



1. oth - ers 'tis a pleas - ant sight, But to me the home is drear.  
 2. birds no lon - ger lin - - ger nigh, Nothing brings my heart re - - lief.  
 3. aye my life's bound up in thee, Since my hand in thine I laid.



Seit - dem ich dich ge - seh'n.  
 Mein Herz zieht nichts em - por.  
 Mir schafft es Schmerz und Pein.

Mein Lieb' o zög' - re  
 Ein Schau - er durch mich  
 Die Ster - ne lösch - ten

1. The home is cold and drear.  
 2. And noth ing brings re - lief.  
 3. My hand in thine I laid.  
 The sun has hid his  
 A chill runs through my  
 Sweet heart do not de -

nicht;  
 schliesst  
 aus,  
 Die Welt wird grau und alt  
 Mit mei - nem Schmerz ver - eint;  
 Die Sonn sank nie - der - wärts  
 Vom  
 Der  
 Sag;

1. face,  
 2. veins,  
 3. lay,  
 The stars no lon - ger shine,  
 That makes me start with pain,  
 The world is grow - ing gray,  
 Oh!  
 Out  
 With

Schat - ten um das Licht,  
 Re - gen drau - ssen giesst,  
 hat die Er - de nicht  
 Wird dun - kel öd' und  
 Um nichts die Thrä - ne  
 Ein ein - zig, ein - zig

1. tell me where up - on  
 2. in the night it rains,  
 3. gloom that hides the day,  
 This Globe there is the  
 But all my bit - ter  
 There is no light 'tis

3. kalt	Seit	mir's	an	Dir	ge - bricht.	Komm
2. fließt,	Ich	hab'	un	sonst	ge - weint:	Komm
1. Herz,	Das	lie	bend	zu	mir spricht:	Komm

1. heart That ech - oes warm to mine. Come  
 2. tears Flow on in vain in vain. Come  
 3. drear Since you have gone a way. Come

1. heim, mein Lieb, komm heim, komm heim! Komm  
 2. home, sweet heart, come home to me, Come  
 3.

heim, mein Lieb, komm heim, komm heim!  
 home, sweet heart, come home I pray a tempo.  
 rit. mf

Ped. \* Ped. \* 1403 - 8 Ped. \*



## POINTS IN MUSIC TEACHING.

While there is nothing new in the following, from the *British Musician*, the maxims set forth for the teacher's guidance are well put and apply to tutors in all departments of music, and they are worth preserving.

The key to success in music teaching is to do nothing to the theories, written or oral, explanations have their uses, but practical demonstration is best.

Not having a general idea of a piece of music, play it to the pupil—your performance is usually all the explanations that were ever spoken or written.

Translate your verbal theory into practice; show how the scherzo differs from the minuet, not in the emotion of joy differs from an emotion of pain.

To bestow correct expression, not merely the piano and forte, rallentando and accelerando, but phrasing, rhythmic feeling, and accentuation have to be noticed, and need all the care of both expert and teacher.

The art of accompanying soloists is very difficult, and many otherwise fine musicians of talent and good standing come to grief through it. Good practice in accompanying is secured by the teacher playing a solo in different styles; the accompanist will then be prepared to fall in with any conception felt by the soloist, should they be called upon to accompany a stranger.

Before playing a piece of music before a band, the teacher should study it thoroughly; make a sketch, if or better, a pen and ink sketch, of the piece where the pupils are likely to come to grief, and so be prepared to show them how to get over their difficulties.

No two pupils can be treated absolutely alike, either in a purely technical or musical sense. The teacher has to think out the artistic part for each pupil, and lead him to the right way through it. This requires thought, and the expenditure of nervous and physical energy.

Nothing is more exhausting, and a vast amount of vital energy is constantly being expended, not only during teaching hours, but in the hours of private study and thought, which must daily be done.

The value of the services of a music teacher, as an exchange, depends largely upon the degree of which they may be able to give her pupils. Almost any person can teach solely from text; but the teacher who, from general knowledge, experience, constant comparison and observation, can give valuable practical suggestions, will knock the persimmons under the pupils benefit by them, depends largely upon the readiness with which they receive them.

It is not enough that the teacher should know the notes, how to sound them, and manipulate the keys, she should be posted upon the whole of the key, how to make music the universal language of mankind—the divine art. This can be secured only by studying, comparing, scrutinizing, and observing.

Above all, don't forget to exercise continually the carefully habit of the least of it, of taste, interesting, and elevating. It will grace your person, it will add a charm to the technical work of the pupil. And its possession costs nothing.

Alexander Dreychock told the following anecdote of Henselt, the celebrated Russian composer:

Henselt used to come every summer to Dresden, where some of his wife's relatives lived. One day, Dreychock going to call upon him, found him playing in a very animated way. He seated himself upon the stairs and waited a long time for the playing to be enough. He had waited in fullness, sweetest tone, and in beauty of phrasing, it surpassed anything that he had ever heard in his life, and he was naturally struck of the least of it, of taste, interesting, and elevating. It will grace your person, it will add a charm to the technical work of the pupil. And its possession costs nothing.

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## THE INSINCERITY OF THE WAGNER CROWD.

"The Bayreuth Hallucination" is the title of a caustic essay from the pen of the Rev. John F. Simon, recently sent to the editor in the terms of the following:

"Bayreuth, then, does little things well, and since these little things are everywhere else done badly, they are done well at Bayreuth, chiefly owing to the lucky circumstances, it is worth while supporting it for both these reasons.

But the excellence in singing and in acting is wholly due to the hallucination, due, perhaps, to the suggestion. Some day the world will realize that it is an hallucination. And in that day the prestige which Bayreuth will drop like a stone to the ground, and the fourteen hundred seats at high prices will be deserted; the lodging house keepers will mourn.

For it is from me to suggest that Bayreuth can mend its ways. Sincerity, artistic sincerity, is the thing needed; and the Wagner crowd has been insincere long since sincerity is out of the question. It is wilfully or innocently, accordingly as they are to be classed as frauds or fools, its atoms have dwelt in a world of illusions, and they have become either hardened conscious humbugs or incurable unconscious humbugs.

Their world has no relation to, nor even any correspondence with the real world, and moves on, leaving them further and further behind.

Their philosophy is sham, their art criticism sham, their temperament sham, even their enthusiasm is highly cultivated, and the sham is apparent the moment we compare their work—such as the singers and actors who are not shams, but who have honestly earned their position in the real world—"Outside," as Bayreuth charmingly terms it.

There may Bayreuth call the real world "Outside." There are humbugs enough there, every one will admit. But Bayreuth has its "dark foundations" in humbuggery, and there is a world of humbugs within the circle of its walls."

All difficult parts of a composition, says Fanny Bloomfield Ziesler, should be practiced separately, spending the most time on those which are the most difficult, of course.

It is well to play from the technical side first, but not to become tied to this plan, for one must be able to give a musical and expressional performance of a piece, even at first sight, when the mind is not to some easy piece, and this applies to the great majority of teachers.

Slow practice is essential. Perhaps do one passage ten times, then try it at its right tempo, and if it does not go correct with ease, try it ten or a hundred times more, going slow enough to make the fingers certainly correct. Then, when the first of the first reading give an outline expression, or a careful use of the best touch. Above all, play with the fingers, and keep them always be used, and as soon as the mere technical difficulty is mastered, variety of touch should be applied. However, the staccato touch can be used at the first reading, if the piece is one of some length.

After the piece goes well and is memorized, drop it for a few weeks and let it ripen, then take it up and give it a careful finish, and when the first of touch best adapted to bring out its content; in short, bring it up to the best that there is in you.

It is an enormous task to have a piece of music important piece in hand, practicing quite a time on one, and then rest your ears and brain by doing good work on another, alternating them, even at first sight. It is more of a rest when the two pieces are quite unlike. Do not sit two hours at a time, and it is useless to practice over four hours at a time. The night or ten hours are to be looked never as an artist; perhaps a pianist, surely never an artist.

I despise all superficial, frivolous music, and music as played with it. The object of music is to strengthen and ennoble the soul. If it does else save honor God and illustrate the thoughts and feelings of men, it is not music.

But what shall I do with those men who, gifted with the divine power of creating music, misuse their power in a contemptible manner?

There are such men, however, on whose ingratitude it is impossible to look without indignation. And their works alone are those that deserve the epithet of "insincere."

But, should any one pretend to say that all music is a frivolous luxury, we may rest assured that the frivolous and the luxury are to be looked for in its own breast, and not in the nature of music.—*Morale.*

We cannot imagine a complete education of man without music. It is the gymnastic of the affections. In suitable connection with exercise, it is necessary to keep body and soul in health.—*Jean Paul Richter.*

## MAJOR AND MINOR.

The teacher is the mediator between the pure and high art, as shown in the works of great masters, and between the young and the coming generation, —*Louis Koehler.*

Art should interest by the true to illumine the intelligence; move by the beautiful to regenerate the life; persuade by the good to perfect the heart.—*Deland.*

I am convinced that many who think they have no taste for music, would learn to love it, if it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—*Ferdinand Hiller.*

"Many a man of genius," said Haydn, "perishes because he has to give instruction by teaching instead of devoting himself to study."

It has seemed to me that the highest range of human talent is distinguished, not by the power of doing well any one particular thing, but by the power of doing well anything which we resolutely determine to do.—*Francis Wyland.*

The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assiduity in practicing it.—*Edward Everett.*

Music, even in the most harrowing moment, ought never to offend the ear, but should always remain music, which desires to give pleasure.—*Mozart.*

Fifteen Paris theatres took over \$100,000, each last year. The Grand Opera leads with 3,108,408 francs; then come the Comedie Francaise, 2,100,190 francs; the Opera Comique, 1,515,565 francs; the Porte St. Martin, 1,194,300 francs; the Chatelet, 1,109,426 francs; the Theatre Francaise, 1,000,000 francs. The Odéon's receipts were only 538,774. Of the café-chanteurs and variety shows the Folies Bergere comes first with 1,084,191 francs; the Casino, 927,311, and the Olympia, Casino de Paris, and Marlin Rouge with from five to six thousand francs. The best houses are the Casino des Champs Elysees, cafes was by the Ambassadeurs, 100,000 francs.

Dr. Cyrus Edson, ex-President of the New York Board of Health, writes concerning bathing:

"A cold douche, or any form of shower-bath, should not be used when the system is exhausted, or when the shock depends for its beneficial effect, does not follow effectual rest."

"The result of the shower in such a case is apt to be internal congestion, which may be disastrous. It does not follow, however, that a perspiring person should not bathe until cooled off. As a matter of fact, if the person is not exhausted, the fact that the pores are open is rather advantageous than otherwise, as the reaction of the cold water is more energetically. A bath should never be taken within two hours of a hearty meal. The first effect of immersion in cold or in cold water is to seriously derange the digestive process, if it is progressing at the time, and by a physiological effect that naturally follows, to unbalance or derange the whole system, and in some cases, is extremely dangerous to the bather. There are numerous instances of severe illness and even of death caused by bathing while the stomach was full."

Studying the mechanism of the piano is one thing; studying the soul of the musician another. How many students have striven to acquire the "velvet" touch of a master; how many ambitious pianists have devoted long hours in trying to make the piano sing according to rules; who have sedulously studied all that Thalberg and others have written on the subject, who have mastered all the tricks of technique, yet who remain bungling pounders to the end!

A Rembrandt cannot teach his pupils how to become Rembrandts; nor can a Rubinstein graduate Rubinstein from a conservatory. If those who have been remembered what a vast saying of printer's ink and paper might be secured? We should no longer be looking for a Rubinstein, who have sedulously studied all that Thalberg and others have written on the subject, who have mastered all the tricks of technique, yet who remain bungling pounders to the end!

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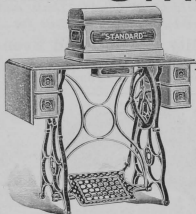
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